2: Lorimer T-3 (1929-4; 1934-5) 1939 AV7 Burusho AV7

outrageous hat, must be a terrifying sight when it advances on you for the first time—but I learned cautiously to admire the babies from afar, though the father or mother always wanted to show them off. Only little Faqér, initiated so young, was always unafraid, and would stretch out his little hands and gurgle at me and let me take him in my arms or tickle him.

Soni, of the next house to Bibi Gímo's (I had to call it No. 1A, because in my first notes I had confused the two households) had a little girl Afrots—quite the ugliest and brightest atom of three years old in Hunza. She had cried the first day on seeing me but immediately made friends, and ever after if I were sighted would run up to me and put out an abnormally grubby little paw and say "How do you do?" in imitation English fashion. On general principles we resisted all temptation to teach the children English ways or words or tales. This was almost my one lapse from grace, but Afrots was by general consent a special case, and her old grandfather, Aliko, was extraordinarily proud when he was witness to our meetings.

In the very first days of romping with the children of No. 1 and 1A on the threshing floor I had—stupidly—thought it might be fun to teach Shamúli, Bano, and Afrots to dance. So I stood up and started on a Highland schottische, and endeavoured, with little success, to coax them to join in. I was puzzled by something a little frigid in the air and soon gave up the attempt. When I climbed home for breakfast Dádo gravely and kindly said: "Excuse me, Mother, but Hunza women do not dance. It is thought unseemly." I thanked him for the warning; I wasn't sure whether the fear was that I should corrupt the girls or merely make an unseemly exhibition of myself. Either danger was to be avoided, so that began and ended my dancing lessons. Later Qudrat Ullah explained that in the olden days, when the Hunzukuts distilled a powerful *araq* from their mulberries, men and women used to dance together in drunken orgies that had untoward consequences. The Mir had long since forbidden the spirit, which provoked quarrels as well as dances, and "mixed dancing" fell under the same ban. This was the only man-made restriction on woman's freedom that I encountered in Hunza, and it did not seem to worry anyone.

WINTER AND THE "GREAT COLD"

squatted at the base of a big tree, and the tribal brothers of each bridegroom led him to the dance. The Diramiting led off and the other clans followed in their recognized order of precedence. Each unhappy bridegroom was amazingly got up. Instead of his ordinary homespun cap he was coiffed with an exotic white or coloured turban with a tuft of feathers at one side held in place by a fancy brooch and a dangling string of beads looped on to it. A brightly coloured silk shirt floated out over a startlingly white pair of baggy cotton trousers and (if he could afford it) a loose silk robe replaced his normal homespun *choga*. He carried in his right hand an old-fashioned battle-axe tied with silken ribbons, and in this gaudy attire he looked as ill at ease as bridegrooms the world over.

The picturesqueness of the Hunza dancing, which is the mainstay of every form of merry-making, is nowadays much impaired by dancers who have acquired short-sleeved, would-be European shooting-jackets or tight trousers, or—worse still—have adopted tennis shoes or ammunition boots or some other form of horrible non-local footgear instead of the orthodox bare feet or soft leather boot. When carried out in the correct dress of the country Hunza dancing is amusing and interesting. Most of the footwork is merely a variant of a sort of polka-step—now short, now long, now in great leaps, now in fierce stamps, now on the toe, now on the flat foot. There is one characteristic step which would require a lot of practice: with one knee bent very deep, you rotate on that foot giving regular little taps on the ground with the other till the circle is complete; then you reverse and repeat in the opposite direction.

Each dancer dances independently, but the five or ten in the ring at any one moment all try to synchronize their steps in time to the music. The footwork, however, is but a small part of the dance; what is most admired is the action of the body and of the arms; these are waved and flung about and bent in a hundred different patterns. The long *choga* sleeves which dangle 6 or 8 inches below the hand give a most fantastic effect to these gestures.

When the second bridegroom's group came to dance they

when the second bridegroom's group came to dance they
535 were joined by a young princeling (a morganatic grandson of
585 the Mir's) and a small friend of his, both in lovely silken
[643] gowns. They were a picturesque wee pair. The younger was about six, and his fond mother had got him up as a bridegroom, complete to the blackened eyes and fantastic dots on the cheek bones. The two boys polkaed round, stamping their bare feet and waving their tiny arms in perfect imitation of the grown-ups, and whenever they were in danger of being danced down, some kind hand would gently shove them to a safer place in the centre, where they went on gyrating. It was a jolly scene. Whenever there was room other small boys would join in, each normally venturing to do so only when his own clansmen were dancing. Once or twice some little dare-devil would intrude into the wrong group, and another small boy would try to punch his head. At once good-humoured bystanders would collar the pair and dump them out of mischief at some distance from each other.

All the spectators were very merry in their orderly way, and there were bursts of applause at frequent intervals. No small share of the fun was contributed by the bandsmen, who varied the time and pace and worked the dancers up to a fine climax. The big drummer of Aliábád is an old humorist called Húko. He waves his body and his arms about as he lustily attacks his drum and chaffs the dancers: "Go it, man! Leap, can't you, leap! Do you call that *dancing*? What are your legs for? Let your body swing, man! Get a move on there! Wave your arms, can't you? Oh, come alive!" etc., etc. The kettle-drummer flaunts his two sticks and wags his head, but being a younger and less privileged person than Húko does not venture on any verbal chaff. The poor piper who has mouth and hands glued to his funny-looking instrument that is half flute half trumpet just flings his body about and looks volumes. All three are so very much alive and on the spot that they imply that nothing else in life is quite such fun as playing while other men dance and marry. Their special efforts on such occasions are rewarded by extra gifts of bread, flour, and butter.

After about an hour and a half we came away, but for long
after we could still hear the dance-music going on.

2: Lorimer T-3 (1920-4; 1934-5) 1939 AV7 Burusho AV7

796 hours by the loud drumming of a warning drum; then after an interval we should hear two outbursts and soon after, three, at which point we should set out. We could not ascertain how long the intervals would be between the summonses, but Dádo promised to waken us at the sound of the first. He was so fearful of oversleeping that he lay awake all night, and with characteristic zeal brought us morning tea two hours too soon. The third drumming was not, in fact, heard till about 5 a.m. It called us out into the inkiest night I ever saw, but it was windless and not unduly cold. Thick snow clouds over the whole sky hid every suspicion of a star, so that though the great mountains all round were white with snow to within a few feet of our level there was not even a glimmer from them.

All over the hillsides we could see tiny points of light converging on the rendezvous and hear the lively chatter of men
[372] and boys from every homestead. Their torches were faggots of juniper held high on a long pole. From the polo-ground came the sound of music punctuated by unison cheers of Ha-Ha-Ha that echoed up the hill to hurry stragglers. By the time we got down there was already a goodly group of men thronging three deep round a princely bonfire, and each new party as it came flung in its torch over the heads of the crowd sending a shower of rocket sparks into the darkness of the night. Our arrival was greeted by a cheer and a lane was made for us to a stone sofa, where we speedily obliterated ourselves not to interfere with the progress of events, regretting only that our people had not thought to provide us with torches instead of the prosaic hurricane lamps which they doubtless thought more dignified.

796 The bonfire leapt, the band played, the jolly Ha-Ha-Ha
535 sounded at intervals, and still the velvet darkness was starred by points of oncoming light. As soon as a sufficient congregation had assembled, the band struck up in earnest and dancing began. In the flickering firelight the scene looked extraordinarily romantic. Prominent among the dancers were the bridegrooms of a few days ago, who thus made their re-entry into public life, clad happily once more in caps and woollen *chogas*. The dancers sprang and capered, their long sleeves

2: Lorimer T-3 (1920-4; 1934-5) 1939 AV7 Burusho AV7

dangling fantastically as they waved their arms; now you saw them in inky silhouette, now full-lit by the flames; and behind the serried rows of eager laughing faces was nothing but the impenetrable blackness of the starless night.

After a short spell of ordinary dancing, more spirited and vigorous in the darkness than by day, swords and shields were brought and two men stepped into the ring. They threw their arms up into the air with sword and shield, leaped several times as high as they could with both feet together, and then staged a splendid duel: the one pursuing, the other fleeing, now this way, now that, and all the time the great curved swords flashed in the firelight and cut the air. When one fighter overtook the other, sometimes by a daring leap across the fire, they slashed and hacked till you felt sure that at any moment an ear or nose would go. When one pair was exhausted, they would suddenly fling up their weaponed arms again, turn sharply about, and bang their backs together in the oddest gesture imaginable, then lay down sword and shield and merge into the crowd as another pair stepped forward. Now and again the crowd would call by name on some favourite champions, who came forth with modest reluctance to take the challenge.

The variety of their poses and feints and gestures was astonishing; each couple improvised at will but kept in perfect time to the music. It was the best display of sword dancing I have ever seen, and the duels were more real than any I have witnessed on a stage at home: just as safe and incomparably more convincing. All the while the crowd shouted and cheered and bandied jests about, the band banged indefatigably, and every now and then in would whizz yet another blazing torch with its attendant shower of sparks.

We watched the ever-changing pageant for a couple of hours without the slightest boredom. Still there was not the faintest streak of dawn, and the pessimists were whispering anxiously: "Great Scott, we must have started too soon, the wood will never last out!" And in truth the apparently inexhaustible mound of firewood was waning fast. At last the eastern sky above the mighty mountain rampart of the Nagir side showed faintly pale. With a cry of delight willing hands flung on all

BARLEY SOWING AND "STARVATION SPRINGTIME"

644 on our left and passed the field in which to-morrow the Bopfau
796 ceremonies were to take place. As we drew near, the various princes and princelings came out courteously to welcome us, the less important ones, of course, coming farthest, then the grandsons in reverse age-order, and lastly Ghazan Khán himself, the heir and "Prince of Wales." Just outside the Fort there is a fine pond outlined with poplars, the main "road" (say 4 feet wide) on the left of it. The hall-doors of the houses open straight on to this track, their front-door steps being tree trunks with notches cut in them in which the foot is planted sideways as you mount.

644 Prince Ghazan Khan led us through a narrow alley between
351 the town houses to where the Mir himself was standing to
796 greet us. As always he made us feel more than welcome, and took us to a nicely carpeted balcony where chairs stood ready. The balcony was only a few feet above the courtyard, and we had a perfect view. You must try to imagine a "courtyard," with no straight walls or edges, shut in by irregular tiers of houses piled on top of each other, mounting the rock to the towering Fort above, their flat roofs and roofed balconies all projecting higgledy-piggledy as the haphazard contours of the rock dictate. Every roof and point of vantage was packed with people till, as usual, you felt sure the beams were bound to crash. Everybody was in their gayest and brightest dress, and every single face just radiant. There never was a people anywhere with such a gift for looking happy as the Hunzukuts.

796 In the courtyard the musicians squatted at the base of the
● 535 walls: three pipers, three men with pairs of kettledrums, and three big drummers, all of them clowning and play-acting vigorously as they played. Dancing of the more or less ordinary type was going on, varied by the singing of songs—all unfor-
[533] tunately in Shina, not Burushaski. The Hunza people say they have no songs of their own. DL conscientiously recorded the words of these songs later, but as in the case of the Tumu-shelling chant it is doubtful whether after centuries of being mangled they will yield any intelligent meaning.

Presently the GREAT DANCE came on. The most glorious

2: Lorimer T-3 (1920-4; 1934-5) 1939 AV7 Burusho AV7

piece of dancing either of us has seen. Oh, for a Philip Thornton to record the music and interpret the movements! It consisted of twelve acts with twelve separate tunes, through all of which, however, the same *time* was preserved (the only thing about a tune which I am competent to recognize!). The light was too weak for my 6.3 lens, so I had to leave all thought of photography to David, and in compensation I concentrated as best I could on memorizing the various figures of the dance. It wasn't possible to make courteous conversation to our hospitable hosts and at the same time overtly take notes, and when I set myself to write down the detail immediately on our return to Kerimabad I found to my disgust that I could reconstruct only ten out of the twelve acts.

The eight pairs of dancers, all old or middle-aged men, dressed in gay shirts, homespun *chogas*, and long soft native boots, each clutched a bright strip of barbaric-looking Bukhara silk thrown behind his shoulders (over the right and under the left arm), a foot or so of the silk dangling out beyond his hands. The figures of the dance were very varied; some of the most interesting and striking were these: The dancers formed a circle, doing a dignified slow polka on their flat feet three times round, then faced inwards and danced towards the centre with their arms stiffly stretched out in front. When they had nearly met they all flung their arms suddenly over the heads with a well-synchronized shout of Ha-Ha-Ha! Then all bent slowly forward and dabbled the ends of their scarves on the ground as if dipping them in water.

Again they all circulated, waving their arms and scarf-tails gracefully, then sat down on the ground with legs stiffly out in front pointing to the centre. Then they leaned forward and again dabbled the scarf-ends on the ground beyond their toes. Then they leaned back almost to the point of losing their balance and flung their arms up with the same shout. Next they leaned slowly back till they lay flat on the ground and rolling from side to side they gently flogged the shoulder of first one and then the other neighbour with their silken scarves.

Throughout a couple of other figures the dancers crouched

2: Lorimer T-3 (1920-4; 1934-5) 1939 AV7 Burusho AV7

796 on their hunkers and waved their arms and leapt frog-like
535 along.

A very quaint and effective act consisted of the dancers turning back to back in pairs, each leaning heavily against his partner, and dancing with all his weight on his heels. They danced round the circle three times like this (it must be particularly difficult for the ones who have to dance backwards). All were raising and flourishing their arms alternately and making great byplay with the outward-facing dancer of the other pair. The semi-final act had no small resemblance to our Sir Roger de Coverley. The circle halted facing inwards and the two leaders of the teams of eight signalled across and danced to meet each other, overshooting and passing back to back. As they passed, they halted a second, leaned heavily back against each other's shoulders and raised first one hand, then the other with their waving scarves, and each then flourished off to take the other's place. When all eight pairs had similarly changed places the dance was at an end.

The team work was admirable throughout. There was not at any point the slightest hitch, such as invariably wrecks amateur lancers or quadrilles at home. I could not extract from my adjacent prince any information as to the length of time they had spent rehearsing; he implied that they just "remembered" from one year to the next; but such faultless co-operation must have followed very strenuous rehearsal both of dancers and musicians.

Seeing so many of the dancers very elderly, I asked the Mir was there no fear that the skill and knowledge of the dance would die out. He assured me that every year a couple of younger men are drafted into the team so that the tradition may not be lost. The dance, in very much its present form, has been performed uninterruptedly for six hundred or seven hundred years, and probably immeasurably longer.

789 It seems likely that it originated in some imitative-magic
796 rites designed to benefit the crops: dabbling the ground may
535 be preparing it for seed: the cry with high-flung arms may be intended to encourage the growing ears to tower to heaven: the crouching springs may imitate the springing of the shoots:

2: Lorimer T-3 (1920-4; 1934-5) 1939 AV7 Burusho AV7

the flogging may portray the threshing and the back to back scene with waving arms might well represent the winnowing. None of the present-day Hunzukuts attach the slightest magical value to these things, and it is hard to believe that they themselves at any period ever did so, for a less superstitious people can never have existed. But they love dancing and music and *tamashas*, they love any pretext for holiday-making and dressing up, and they may well have borrowed the Bopfau Dance, minus its magic implications, from some people amongst whom the magic was still believed to be potent.

The wise Mir fully realized the psychological value of periodic festivals, and though the keeping up of all the ancient ceremonial often imposed a good deal of hard work and fatigue on himself, he devoted thought and care to preserving the old traditions and preventing the ceremonial's being curtailed or scamped.

When the dance was ended the performers turned and all saluted the Mir; then one by one they came forward and took his left foot in their two hands and stooped over it with the gesture of kissing and then faded out backwards.

The next item on the programme, the Seed Sowing itself, was scheduled for noon on the following day (Thursday, February 7th). We determined to ride down to Altít bright and early, partly to avoid crowds in narrow tracks, and partly hoping for photographs in the new-found daylight. We overshot the Fort and scrambled out on to the edge of the river cliff—not without some risk to our necks—in attempts to get good pictures of Áltít Fort in profile.

There is a nice little old mosque not far from the Fort where chairs had most thoughtfully been placed in case we should like to rest a while before the show began. We presently installed ourselves here to watch the crowds pouring in from miles and miles away; people on foot streamed across the countryside, all very gay and merry, and as much interested in us as we in them. When a group of horsemen arrived, men of consequence from distant villages, they did not ride straight in, but halted at the end of the polo-ground till they were observed from the Fort; then the band struck up a wild tune

St Lorimer L-3 (1920-4; 1934-5) 1935 AV7 Burusho

439 shares, sickles, shovel-blades, axes, adze-heads and cooking-pots. A few aluminium vessels may now be seen in the hands of the peasants. Any iron work done locally is done by the Bēricho (sg. Bērits; b'e·ri·čo, b'e·ri·ts), corresponding to the Ḍoms of Gilgit, who provide the musicians and metal-workers of the community and are regarded as at the bottom of the social scale. They are probably, as elsewhere, of foreign (Indian?) origin. Carpentry, formerly also [335] within the sphere of the Bericho, is now generally practised by individual Burusho.

Cotton cloth, now used by practically the whole population of both sexes for shirts and trousers, is imported. Some foreign shoes and sandals may also be seen. All the sugar and most of the salt used are also imported. Both are in demand and the import apparently does not satisfy the public desire, the cost being no doubt the obstacle.

463 Tailors and washermen form no part of the indigenous social scheme, but nowadays one or two men can be found who have some skill in these crafts acquired abroad.

Arts.

531 I have seen very little of decoration or ornamentation in any medium, nor any aesthetic production which could be classified under the heading of the plastic arts. Embroidery until very recently was practised only in the harems of the élite. The ordinary women who are free to pursue, in the open and unveiled, their domestic functions and many kinds of agricultural work, are sufficiently occupied to feel little urge to concern themselves with such elegant trifiings, but the girls and young women, before and after marriage, embroider caps for themselves with taste and skill.

Occasional specimens of wood-carving are to be seen, chiefly in the derelict masjids.

535 563 534 Of the other arts, dancing is a traditional and living institution, and is still practised on ceremonial occasions by even the highest ranks of society. The accompanying music is, however, supplied by the despised Bēricho. Occasionally the notes of a flute in the hands of an amateur is heard and the sitār is known.

4: Lorimer L-3 (1920-4; 1934-5) 1935 AV7 Burusho AV7

Then afterwards the (grooms of the) other three tribes come out. Then the Tham also comes out to the place of assembly, and all the bridegrooms of all the four tribes come out on to the dancing place and, forming a circle, sing songs about all the former Thams in order. They sing the songs in Shina.

One party start a song and the second party take it up from them. So doing they sing songs for a longer or shorter time. When they have finished singing in succession the songs of the Thams they then play the (slow time tune) *Bapo.è Dani* and a man of the Terakuts tribe dances before them, and the Diramiting bridegrooms dance with him. When they have danced for a little they salām to the Tham and sit down. Then the Hurukuts (bridegrooms) dance, and then the Burōng, and then the Berātaling.

In this way they amuse themselves till evening. Then when evening comes the bridal parties — on the Bridegroom's part twelve or six men — go off each to the house of their respective brides. When the party enters the house they count them and slaughter a kid and the party go inside the house and sit down and sing songs for a little. Then they set food before them and, when they have eaten, the Akhond recites the Khutba in order to effect the marriage of the youth and the girl.

Then they make a relation stand up on the part of the Bridegroom, and they make a relation stand up on the part of the Bride as their representatives. They call them *wakils*. The Akhond when he has recited the Khutba and fixed the bride-price first asks the Bride in a low voice: "Are you content with this man?" and she

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10 *gəroni* — here glossed: "*H. bəraʳtwaʳle*, groom's party; each lot go to their bride's house".

11 *gəroni hilɐs* — i. e. the Bridegroom. Similarly one may say *gəroni dʌsin* for the Bride. *tərma altʌn* — a note says that the Bridegroom's party consists of 6 or 12 persons, and the Bride's of 12.

12 *nutsʌn* — 'counting them up to six, or twelve'. For the larger number perhaps the allowance of kid is increased.

17 *nuqʾʌtʌn* — past participle of *ɣʌtʌnʌs* here, and often, written *nukʾʌtʌn*; but I have generalised *q* for the unvoiced equivalent of ɣ.

18 *gəronilsum* — *gəroni* is here used for "Bridegroom".

533 important part of the proceedings.

533 They have their big feast day just before harvest
535 time and it takes place in the month of Ramadan. At
527 this festival, the musicians set things in motion by starting very early in the morning, and the entire band joins in the sound and the fury. This is followed by dancing and they dance continually, though the same tune is being played over and over and over again in utter monotony. The musicians sit on the floor and make music without pausing, while the dancing goes on in the same way. There are no intermissions or stops.

[643] At this feast the Mir sits on a raised platform in full
[292] regalia. He wears a hat made of Persian lamb, the type of hat you've seen policemen wear in the cold climates in the wintertime.

562 The men invariably dance with their faces turned
[535] towards the Mir. No, the women do not dance, strange to relate. They are merely onlookers. They take no part in any of the social functions or in sport or entertainment. Such Hunzan activities are marked by the distinct absence of women. The Mohammedan religion does not allow women to take part in the social life of the community. This, as far as I can ascertain, has no counterpart in any other religion on earth.

Further, women have no rights or privileges.

After learning of these restrictions by the Mohammedan faith, I felt that there would be no mass migration on the part of the women of the West to Hunza.

535 The harvest dance is very similar to what might be
292 termed a victory dance or a great celebration. The most colorful and interesting dances are the sword dances. The men wear gaily colored costumes that are. really very attractive. Their costumes are densely figured and brocaded and the heavy Chinese silks are used as the material. The swords and shields are handmade.

The dancers follow the music and keep time with it. 535
The onlookers, in many cases, keep rhythm with their feet. The dancing and music go on until most of the spectators and the participants eventually leave.

One of their most useful instruments is known as a 534
sitar. It is a wooden stringed instrument very much like our mandolin. Then there is the rebab. It is a much larger stringed instrument and is evidently identical with the Indian's rebab. Then they have their wind instruments, too. The first is the surnai. It is a big clarinet with an unusual, remarkable intensity of sound. Another unusual instrument is the tutek which is but a simple small wooden flute. The third type of wind instrument is the gabi which is a very long transverse flute. Its special use is in plays or music that includes fairies and is used chiefly for the fairies' incantation. Its music is exceedingly sweet sounding and very high pitched. And last but not least are the many kinds of drums. They come in all sizes from tiny ones that can be worn around the neck by a young boy to the big bass boom-boom.

Like all oriental forms of music, the Hunzan band 533
seems to capture the true style so well known to the East . . . pleasing, high pitched sounds but with very little variation. After a little while all of the sounds seem the same and appear to be one repetition after another—most monotonous!

During the summer there is not much social life in 517
the evenings because the people are tired. They work hard all day. But in the winter there is regular dancing and meetings with friends.

I would gather that the people of Hunza don't need 526
sports too badly because life and living in Hunza compels the individual to be active. Thus, he doesn't have to indulge in sports to get exercise.

526 They seldom ever score 9 goals in less than an hour and many times a game will last half a day. And [533] through all this gleeful yelling and shouting—everybody seems to scream like mad—the band is playing its martial tunes.

When a player scores a goal, he proceeds to pick up the ball and follow the same procedure as the Mir did when he started the action. He races madly down the field, screaming and yelling at the top of his lungs. With the scoring of every goal they change ends; that is, what was the first team's goal now becomes their opponent's goal.

[164] From Gilgit to Altit, whenever I saw someone who had a broken nose or some other definite sign of body injury, I would know even before inquiring, that it was gained in honor on the polo field.

[535] When at last one of the teams scored 9 goals and the game was finished, both teams took part in a dance. The winning team dances first and when they have completed their dance, the losing team do their stint. How they could have the strength and energy required to dance, after hours of unrelenting top-pitch physical activity is more than any Westerner can understand.

The horsemanship displayed at the polo matches beggars that seen at western rodeos. In fact, a Hunzan polo game makes the wildest of rodeos seem almost tame. When it comes to horsemanship, you'd have to go a long way to get anyone to beat these tough, hardy mountaineers.

[164] So furious was the game that I inquired if anyone was ever killed playing polo. The Mir replied that he had never heard of any fatalities from a polo game, but that on many occasions a player was incapacitated. I [743] felt that it would be a good idea if they could build their polo fields close to the hospital at Aliabad!

584 Marriages are not arranged against
586 the will of either party, and although
divorce is legally very easy for men
593 or women, it is not common. Women
are neither abused nor overworked,
and the mother is the respected chief
of the house, as the father is of the
[591] farm. Marriage does not encompass
[562] companionship as we know it: men
spend their spare time in the company
of other men, and women visit exclu-
562 sively with other women. They hold
535 their dances on separate threshing
floors a half-mile or so apart, on the
same night, and woe betide the eager
teen-age boy who dresses in his sister's
clothes and sneaks into a girls' dance.

262 At the time of the Tumushuling,
[296] and only then, Hunza families
[231] butcher a sheep or two: cold weather
[251] preserves the meat for the few days
before it is all eaten—and it *is* virtually
all eaten. Even the long bones are
cracked to extract the last marrow.
After this taste of meat, the winter of
the dietary year sets in. Gradually the
supply of carrots and potatoes fails,
then the wheat, the barley, the dried
[146] apricots, and the tea. By springtime
the poorer folk may eat only once in
two days. No one starves to death, but
no one has enough to stop hunger.

146 The regular Hunza diet has no fats,
no animal proteins, no vitamin A, no
vitamin D, a deficiency of vitamin B,
and a serious deficiency of calcium.
Apricots contain some sugar and vita-
min C, but the poorer families are un-
248 able to raise large crops. (The size
556 of apricot orchards determines a
man's wealth and status.) Hunzas use
372 every bit of the apricot, as they do of
824 the sheep. They cut the pits from the
fruits, crack them, and remove the al-
[412] mond-like nuts. The women hand-
grind these with stone mortars, then
squeeze the meal between a hand-stone
[354] and a flat rock to express the oil. Apri-
cot oil is fuel for the saucer-shaped
lamps that illuminate their homes, as
lamps of this type have done since the
824 Bronze Age. The oil is very bitter, na-
278 turally enough, because of its high
content of prussic acid, fifty drops of
which are said to be lethal in about
[273] four hours. Men add a few drops, as
[262] bitters, to their wine, and occasion-
ally a despondent woman takes a dose
in order to commit suicide.

164 Mild cases of rickets and scurvy
146 are rampant every spring—not enough
to kill, just enough to loosen teeth,
cause aching knees, and deform ribs

4: Durand G-3 (1888-93) 1900 AV1 Kashmir
Burusho AV 7

three doors are placed in the right angle turn of a very narrow passage which only one man can use at a time, and the doorways are so low that a tall man has to bend almost double to pass through them. The object is to prevent a rush, and to make it impossible for a man to use his weapons as he passes through the last doorway. Similarly the ascent to the flat-topped roof of a man's house is jealously guarded, and he who considers himself in any danger never sleeps twice in the same part of his room, for the skylight gives an enemy a convenient point of vantage from which to shoot.

We found the Thum in a typical square room, with an open skylight, and a sunk hearth in the floor, seated by a balconied window, from which there was an extensive view over his country. His beard was carefully dyed, and it was difficult to guess his age, but he was not an old man; drink and debauchery had reduced him to his present state, and paralysed him from the waist down. We did not stop long, as the visit was merely one of ceremony, and the audience room was full of people, before whom business could not be discussed. Our uniforms were a source of much interest to our hosts, and of considerable discomfort to ourselves. Frock coats and spiked helmets, high boots and spurs, sword and sabretache, are not quite the thing for the grand staircases of the country. Later in the day Uzr Khan paid me a visit, and we had to sit through an interminable dance programme, which, as the orchestra consisted of six pairs of kettle-drums, six large drums beaten at both ends, and three pipes, was simply deafening. The dances were all very much the same—six or eight men

4: Durand G-3 (1888-93) 1900 AV1 Kashmir
Burush. AV7

following each other round and round in a circle— sometimes with sword and shield and the usual flourishes, sometimes with nothing in their hands, now posturing slowly, again flying round with long jumps and steps. In Nagar every one dances—the younger sons of the Thum, Wazirs, and the common herd, all take part. In the pre-Mahomedan days the women also danced, and I should not be surprised if amongst themselves they did not even now join in, but, of course, not on a state occasion, or before strangers. Immediately after the dance came a couple of hours of polo, still to the accompaniment of the band, which played just below our tents, and whose monotonous noise became maddening.

In the evening I dismissed the son of the Hunza Wazir, who had come with letters from the Thum, with my answer and a present. He was good enough to express himself quite satisfied personally, at which I was surprised, for he was wearing a coat of velvet covered with gold embroidery, worth at least five-and-twenty pounds, the outcome of Lockhart's lavish habits of largesse. It was a much more magnificent garment than any I had to give his master, and of much greater value than the present I could afford to give him. He informed me, however, that a scoundrel with him, to whom I had given some money and a choga, was going away hopeless, because I had not promised to renew to him a pension which his father had drawn from the Kashmir Durbar. They were difficult people to deal with in some ways, showed no sense of proportion in making their demands, and really, I believe, could not understand that there must be some limit to one's power of giving rewards.

1: Leitner L-3 (1866-93) 1893? AV3 Dard AV3
Burushe AV7

000 B 197 B [779] B [142]

the opposite Hunza. The language of Nagyr and Hunza is the Non-Aryan Khajuná and no affinity between that language and any other has yet been traced. The Nagyris are mostly Shiahs. They are short and stout and fairer than the people of Hunza [the Kunjûtis] who are described* as "tall skeletons" and who are desperate robbers. The Nagyris understand Tibetan, Persian and Hindustani. Badakhshan merchants were the only ones who could travel with perfect safety through Yassen, Chitral and Hunza.

DANCES†

D 535 B [535]

Fall into two main divisions: "slow" or "Búti Harip" =Slow Instrument" and Quick "Danni Harip,"=Quick Instrument. The Yassen, Nagyr and Hunza people dance quickest; then come the Gilgitis; then the Astóris; then the Baltis, and slowest of all are the Ladakis.

When all join in the dance, cheer or sing with gesticulations, the dance or recitative is called "thapnatt" in Gilgiti, and "Burró" in Astóri.

When there is a solo dance it is called "nàtt" in Gilgiti, and "nott" in Astóri.

"Cheering" is called "Halamush" in Ghilgiti, and "Halamùsh" in Astóri. Clapping of hands is called "tza." Cries of "*Yú*, Yú dea; tza theá, Hiú Hiú dea; Halamush thea; shabâsh" accompany the performances.

There are several kinds of Dances. The PRASULKI NATE, is danced by ten or twelve people ranging themselves behind the bride as soon as she reaches the bridegroom's house. This custom is observed at Astor. In this dance men swing above sticks or whatever they may happen to hold in their hands.

The BURO' NATT is a dance performed on the Nao holiday, in which both men and women engage—the women forming a ring round the central group of dancers, which is composed of men. This dance is called THAPPNATT at

* By the people of Gilgit.

† A few remarks made under this head and that of music have been taken from Part II, pages 32 and 21, of my "Dardistan," in order to render the accounts more intelligible.

Biddulph G-3 (1873-1878) 1880 ~~AUI Afghanistan AUI~~
4 AV3 Dard AV3
Burusho AV7

D 535 B 535 Indian nautch. In Hunza a very spirited sword-dance is performed. Sometimes two or three dancers enter the circle together, one acting as leader to the others. At weddings ten or twelve join in, each holding sword or battle-axe in hand. The public dancing of women, mixed with men, is now only practised in Hunza. In Bushkar dances of women take place on feast days, but men are not allowed to be present. In Chitral and Yassin the Ashimadek class affect to despise dancing, and seldom join in it, but the rulers of those countries keep dancing-boys for their amusement. In Yassin, on one occasion, I witnessed some of their performances by torch-light, which made a very picturesque scene.

D 534 B 534 D 533 B 533 The music consists of a double-headed drum beaten with sticks, two or three pairs of small metal kettle-drums, and two or three clarionets made of apricot wood. Special airs are reserved for the ruler and different officials. The musicians are Doms, and every man of any consideration has his own band, which attends him whenever he moves. Every village also has its band. The singing is of a less pleasing nature, but it is interesting, as being one of the methods by which old historical traditions are preserved. In Gilgit singing by individuals is not common, the usual practice being to form large chorus parties, which chaunt the deeds of former kings. Generally the singers form into two parties, each of ten or a dozen, and sing alternate verses. The end of the verse is emphasized by a simultaneous step or bound forward, or sideways, which causes jostling and somewhat mars the effect.

Considerable difference exists in the nature of the songs of the different countries. In Gilgit, Hunza, and Nager, the songs are, with few exceptions, of a warlike nature, and celebrate the achievements of different princes. In Hunza and Nager, where the language spoken is Boorishki, the songs are in Shina, as the native language does not readily lend itself to poetry. Shina songs are harsh, and the words